THE MAKING OF A TELEVISION DRAMA SERIES

DOCTOR WHO

THE RIBOS OPERATION

MARVEL

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ISSUE 32

THE RIBOS OPERATION

Serial 5A
Episodes 480 - 483
Season 16
Story 98

THE RIBOS OPERATION was the first story of the Key to Time season. It was Graham Williams' idea to produce a whole season of stories that together made up another, bigger story. The analogy he used was that of a jigsaw - each of the six pieces had a complete picture on it, but when joined together, they also showed another picture.

By billing the season as six separate stories rather than one long epic, Williams made it clear that viewers could dip into stories without missing too much - the stories were indeed complete in themselves. The wisdom of this move was not fully apparent until the opposite approach was used with THE TRIAL OF A TIME LORD - with a rather different effect on the ratings for that season of **Doctor Who**.

In this issue of **IN-VISION** we examine the casting of Mary Tamm as the new companion, Romanadvoratrelundar; analyse the reception of the transmitted series; and discuss the characters of Robert Holmes' script.

Weinterview script editor **Anthony Read** about the constraints imposed by the umbrella theme. This issue also contains, sadly, the last piece provided for us by Graham Williams.

There were many ***CONSTRAINTS*** on the production of the sixteenth season of **Doctor Who**. Not least that the scheduling was such that the stories had to be made in the order they were to be transmitted. Neither of Graham Williams' other seasons of the programme were recorded in transmission order.

On the 8th December 1977 Anthony Read signed the contract formally commissioning the first of two script ideas from Robert Holmes. Holmes had been invited to submit some story ideas for Season 16 and commission was a way of virtually guaranteeing the Production Office a workable script for the start of a

Characters

Garron

Garron is a con man of the old school. From his roots in Hackney Wick to his 'prime' he has tricked and deceived his way across the universe to Ribos. Now he is ready to pull off his last great con before he retires - to sell the planet Ribos to the Graff Vynda-K.
But for Garron this is a small, simple con - in his heyday he sold Mirabilis Minor to three different buyers. He started on Earth. He was forced to leave after trying to sell Sydney Harbour to an Arab. The Arab insisted he include the Opera House - but Garron refused (on moral grounds, apparently). When the Arab complained, Garron was forced to leave Earth - when his client came after him with a machine gun.
A loveable rogue, Garron is a born survivor who sees no comfort in dying: "I always said it was the last thing I wanted to do." And while he is happy to make allies in adversity, he is also happy to palm Romana's 'jethryk detector' and leave her alone in the catacombs to "see a man about a dog", or so he tells K-9. "I did have a struggle with my conscience," Garron admits to Unstoffe.

"All I do is take a little from those who have too much, and then I spread it around a bit. I help to keep the economy in balance."

"But fortunately, I won."
He does have some loyalties, though: "Is that the jethryk I perceive? You know how attached I am to that piece..." But he adamantly refutes all accusations of greed: "Who wants everything? I'll settle for ninety percent." This puts him in a strong moral position when the Doctor picks his pocket and steals the jethryk: "Oh Unstoffe, is there nobody these days you can trust?"

Unstoffe

A junior employee (in Garron's words), Unstoffe is unskilled in the art of deception compared to his master. But he has the makings of another great con man - able to deceive the Graff Vynda-K into thinking he has a map showing a jethryk mine. At least for a time, as it is Unstoffe's lack of feel for the game that leads the Graff to believe that the map is a little too convenient and that Garron may not be "all that he seems".
Unstoffe is, however, quick-witted. He knows that he has much to learn, although he also believes his morals to be in better shape than those of his boss. But he is loyal to Garron - and is repaid by Garron's warning that the Graff is after him.
Unstoffe is also fiercely loyal to his new-found ally Binro, who teaches him that there is more to life than the material.

"You hangs a bit of that around your neck and you won't never suffer from the scringes, no matter how cold it be."

The Seeker

By the bones of the Riban fathers and by the bones of their forefathers, the Seeker will find the truth. She is a soothsayer with a one hundred percent success rate. Even the sceptical Sholakh, who describes her incantations initially as "mumbo-jumbo", is impressed enough to suggest to the Graff that they use the Seeker to hunt down Garron and his companions.
It is ironic that the Seeker predicts her own death - and that she fails to realise that this is what she is doing. She seems to assume that she will be the sole survivor of the Levithian force, not the Doctor.

"All but one of us is doomed to die - thus has it been written"

Binro

Binro the Heretic is an outcast. He tells Unstoffe: "I know what it is like when every man's hand is against you." This explains why he hides Unstoffe from the shrieves . His continued allegiance is for other reasons. Unstoffe has restored his conviction in his own beliefs. Like Gallileo on Earth, Binro has been forced to recant and to withdraw his heretical views that the points of light in the sky are not in fact ice crystals, but rather are other suns like Ribos's. Unstoffe confirms his beliefs, proving that despite the world, Binro was right. It is implied that in persuading him to recant, the authorities irreparably broke Binro's hands. The irony is that it is Unstoffe's insistence that Binro take his communicator (so as to convince Garron he is a friend) that leads to Binro's death. Sholakh sees he is holding the device, technology way in advance of

"For years I was jeered at and derided. I began to doubt even myself. Then you came along and you told me I was right. Just to know that for certain, Unstoffe, is worth a life."

Ribos, and Binro is captured. He is shot down trying to warn Unstoffe that the Levithians have found him.

Graff Vynda-K

"He's a cold blooded maniac - he likes killing people," is how Garron describes the Graff Vynda-K. But this is a simplistic view. The Graff Vynda-K was ruler of Levithia, and is a brilliant soldier - even Garron admits that his frontier campaigns for the Cerrennic Alliance are famous. Certainly the Graff is proud of them, judging by his nostalgic reminiscences with Sholakh. But it is while away on one of these that the Graff's people have apparantly risen up against him and supported his half-brother (who the Graff put on the throne during his absence). His appeal to the High Court of the Cerrennic Empire was rejected. His reputation and honour mean everything to the Graff. This is why he must track down and kill Garron and his associates - partly to recover his gold, but also so that "no one will ever know how he tried to trick the Graff Vynda-K."

The Graff's priority now is to find a planet that he can use as a base from which to launch an attack to recapture his homeland. He knows that the task may take many years. But then he discovers that there is a

"There is no greater honour, soldier, than to lay down your life in the service of the Graff Vynda-K."

source of jethryk on Ribos. Now he can move more quickly than he planned. And he is not afraid to hire mercenaries from Shlangi and buy Pontonese ships - from outside the Alliance.

But the Graff has had his day. And when he finally goes mad it is the old days of his frontier campaigns - the Fratus Labyrinth, the battle for Crestus Minor - that flood his mind with their memories. He is a man made of former glories.

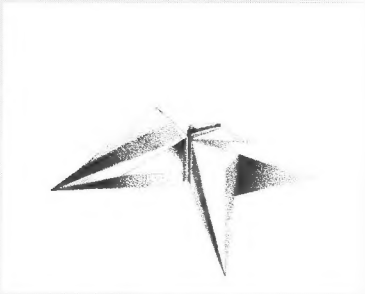
Sholakh

General Sholakh is fiercely loyal to his master, the Graff. He is not without humour but is a ruthless soldier. In the battle for Crestus Minor he planted the Graff's standard in the Crestan general's heart.

He also has initiative. Despite his scepticism, Sholakh suggests using the Seeker to find Garron and the jethryk.

Sholakh is the closest and the most loyal of the Graff's troops, when the general is killed - crushed by the collapsing tunnel roof in the catacombs - the Graff weeps. The death of his only friend is the last straw for the Graff: it is this which pushes him over the edge into total madness. □

" Don't any one of you poke your nose outside this door - unless you want it shot off."



new **Doctor Who** year at a time when Read and Graham Williams were still deeply immersed in the problems of THE INVASION OF TIME.

In theory, December should have seen both script-editor and producer devoting their time to working on the new season, leaving the bulk of the tasks on the old season to the Director. This had not happened in 1977 firstly because of the need for a total re-write of the sixth story, and secondly because of the 'Crackerjack Clock' strike that had seriously disrupted its production schedules.

Not only that, but Graham Williams also had to contend with quickly finding a new leading lady to replace Louise Jameson.

By the end of the year, a rough division of labour had been agreed: Graham Williams would wrap-up Season 15 and cast the new companion, leaving Anthony Read to start work, belatedly, on structuring the Key to Time season.

Although operating with a free hand, Read was required to observe some constraints and guidelines. The principle limitation was time. With story one rehearsals due to begin in March, its scripts would need to be ready by the time the director joined in late February.

Secondly, and linked to the above, Williams advised that story one should be studio based and, if possible, with no film overheads. In essence Williams was playing for safety: studios could be pre-booked, but a mid-February delivery of early script drafts was a bit late for planning, booking and budgeting for film allocation.

Another constraint was the Key to Time umbrella theme. Having missed out introducing it for Season 15, Williams was adamant it was going to happen this year. Again, Read had a free hand in making the theme workable but, as a guideline, he was given a copy of the three-page overview Graham Williams had written in 1976, outlining what the Key to Time was and how it could fit into current Time Lord/ Doctor Who mythology (see **IN-VISION Key to Time Special**).

Read - al

ANTHONY READ tells IN-VIS

The final element in the whole equation was the character of Romana. Writers for the season would need briefing on her character, and nowhere would the onus to get it right be more important than THE RIBOS OPERATION - the first story.

Graham Williams chose Robert Holmes to write the ***SCRIPT***. Indeed Williams has gone on record as saying he would have been very happy to entrust the entire writing chore on Doctor **Who** to Holmes, had the latter been amenable to the idea. But Holmes was not. Although he agreed to doing two scripts for the 1978 season Holmes was already considering fresh opportunities, including work for his one-time protege, Chris Boucher, on the second season of **Blake's Seven**.

As commissioned, Holmes' first storyline bore the **Lost in Space**-style working title of 'The Galactic Con Man', although it later got modified to 'Operation' and then 'The Ribos File' before THE RIBOS OPERATION was ultimately settled for.

By early January 1978 six storylines were under active consideration, two from Holmes and two from a long-time associate of Read's, David Fisher. The remaining pair were from **Doctor Who** newcomer Ted Lewis and a TV unknown called Douglas Adams...

The original storyline made no mention of the Key to Time umbrella theme whatsoever. It was a straightforward (if humorously planned) account of the Doctor's endeavours to stop a deposed tyrant from seizing a valuable mineral element held by a "galactic con man", who in turn intended to trick the wealthy nobleman out of a fortune. The hinge of the plot was that the con man sees the mineral only as a valuable stone, and is unaware that it can be transmuted into a source of energy sufficient to power and arm a space battlefleet. The story synopsis also

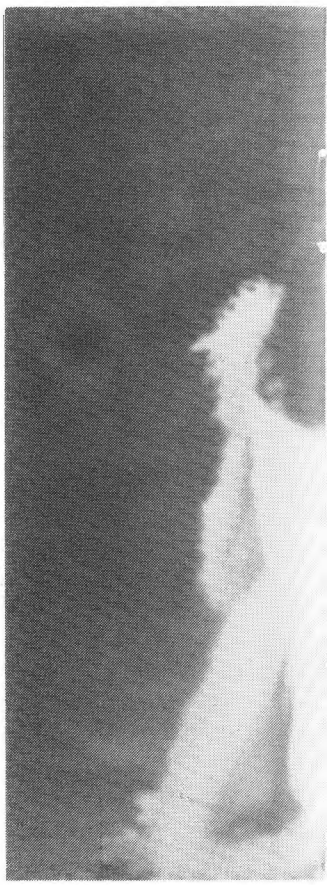
THE pairing of Anthony Read with Graham Williams was almost a first for **Doctor Who**. For a year and a half the show effectively benefited from having two producers on the team. Verity Lambert had also had Mervyn Pinfield, but his was more a passive advisory presence than an artistically creative one. For a while too in the late sixties Peter Bryant and Derrick Sherwin co-produced the series, but again Sherwin was more cutting his teeth at producing while Bryant was absent working on the format of **Paul Temple**.

Although by definition Williams was **Doctor Who**'s producer and Read the script-editor, in reality both were able to exchange roles from time to time, enabling the former to have some narrative control over the show, and latter to add his experience, planning and budgeting skills to the mixture. Indeed, as will be seen in **IN-VISION** issue 33, it was Read's endeavours that saved THE PIRATE PLANET from being dropped on the instructions of BBC management.

Anthony Read is modest about his contribution to **Doctor Who**. Despite the immense problems he encountered, he remembers it as a period he enjoyed immensely, often for the technical challenges that were posed. In that respect he recalls the opportunity to work on **Doctor Who** in the Seventies as one not to be missed:

"My experiences as a Producer were of great benefit in helping to assess what could and could not be managed within the budget. But, particularly with UNDERWORLD, both Graham Williams and I wanted to keep trying to push back the frontiers of television techniques, and in this we were aided and encouraged by people like Mitch Mitchell, who was something of an electronics genius. If I remember correctly, on one show, and I think it was UNDERWORLD, Mitch actually managed to rewire one of the BBC's main circuits running right round Television Centre, in order to achieve the effects we needed.

As a producer in the Sixties, I was always very committed to the idea of stretching television as far as it would go, and then going a bit further. It was a philosophy I used in producing shows like **The Troubleshooters**, though in that case it was generally a case of trying to bend the system rather than bend electronics, since it was a naturalistic series. We did, however, have a great influence in the introduction of the use of 16mm film for location work, and I tried to introduce to the BBC a multi-camera film system



for studio production, using converted 35mm Mitchell cameras (no relation to Mitch) with electronic viewfinders. We ran a week-long experiment in, I think, TC5 which I thought was a great success. But eventually the project foundered over union demarcation difficulties.

"That was, to me, the great joy of working in television in the Sixties, and the early part of the Seventies. We were, to a very large extent, creating the medium as we went along, so we did a great deal of what you might call 'flying by the seat of our pants'. As the Seventies wore on, a lot of that excitement was lost, but one

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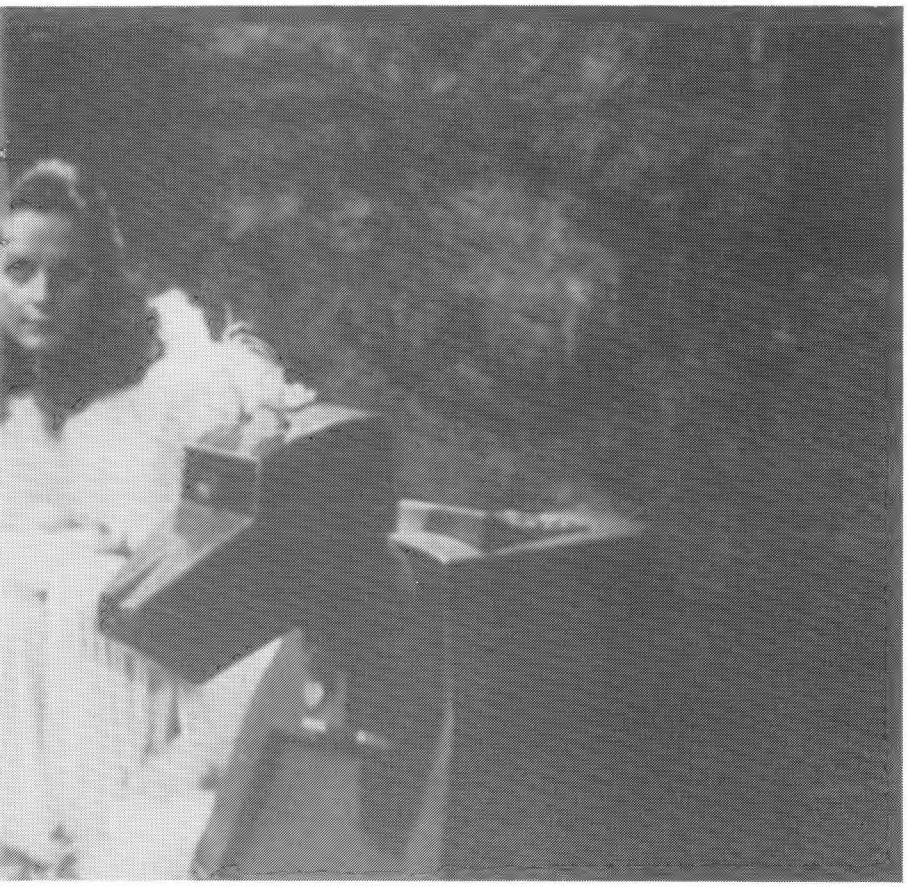
SION about the Williams era



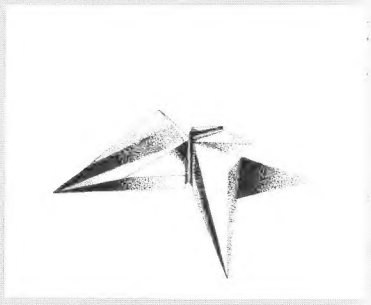
of the great things about **Doctor Who** was that it was still one of the few programmes that gave scope for experimentation, and for going out on a limb both technically and in story terms.

"The real problem was that we always wanted to fly before the industry could walk - hence the difficulties with ChromaKey in UNDERWORLD. To that extent, I was wrong in what could or could not be achieved, but it was a brave try by all concerned, and it gave the technical experts extremely valuable experience and ammunition. So think it was worth it."

"The real problem was that we always wanted to fly before the industry could walk"

Aside from the challenge of pushing back **Doctor Who**'s technical frontiers, Anthony Read also found himself having to address the unique problem of the show's regular cast line-up. Not only did this involve writing for an alien, a savage huntress and a machine, there were also immense hurdles to be faced overcoming the narrative dominance of Tom Baker's Doctor.

"There was always a problem with trying to make the companions interesting in their own right. Leela, the untamed and ignorant savage who questioned absolutely everything, was one way of doing it, though Graham and I thought it still continued the tradition of subservience and helplessness. We thought it might be more interest-

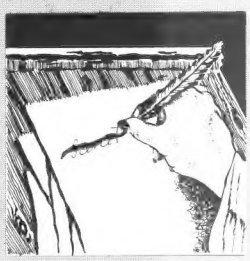


suggested that the Doctor uses the Schrivenzale beasts far more to overcome the Graff's threat and wrest the mineral from the wily Garron.

With Holmes agreement, Anthony Read appended all the Key to Time references and added the opening scene where the Doctor is given his assignment to recover the Key by the White Guardian.

The establishing introductory scenes in the TARDIS between the Doctor and Romana appear to have been written and edited as on-going decisions about Romana's role in the show were being made. Although the final version implies that Romana believes she is acting on behalf of the High Council President, in the original rehearsal scripts it is made absolutely clear.

A cut line has the Guardian specifically instructing the Doctor not to tell anyone about the existence of either Guardian, nor for whom the assembled cube is destined. Later, aboard the TARDIS, the Doctor mutters to himself that knowledge of the Guardians is too dangerous to be shared with acolyte Time Lords.



This ***SCRIPT EDITING*** of what was a very wordy story resulted in the loss of some vintage Holmes dialogues. Early on - in their initial confrontation Romana recounts how the High Council had warned her that the Doctor is prone to being "eccentric some of the time and very iconoclastic all of the time". In reply, the Doctor complains about the length of Romanadvoratrelundar: "Your name, too long. Sounds like a Siamese railway station".

Another victim of radical change was Garron's nationality. Instead of a Cockney from Hackney Wick, Holmes conceived him as an Australian, with a full repertoire of colourful expressions and vulgarities. In episode three's original script, Unstoffe tells Binro: "He [Garron] often talks about going back to Bullock Creek. From what I can make out, it's just a mud patch in the

middle of nowhere, but I suppose it's home to him - and a few hundred sheep." The blue pencil was firmly drawn through moments such as Garron's nudging of the Graff as he complains about what the wind can be like in the Ice Time.

The decision to keep ***K-9*** in the series was delayed right up until the final draft of the script. Williams was fond of the beast but accepted all the technical and operational problems that had made its first season so difficult. He obtained assurances from Visual Effects that the Mark II machine would be a lot easier to handle, and a lot quieter.

K-9's redesign and refit was a joint venture between Visual Effects and a specialist firm, Slough Radio Control, based in Berkshire.

The mechanical changes were made by a team of Effects assistants under the supervision of Dave Havard. These included a quieter motor fitted with a suppressor (that would prevent engine interference to the TV cameras), a front wheel belt-drive system with larger, tyres and a new coat of paint. K-9 Mark I had been a greenish-gold, the new version would be charcoal grey. The new radio control systems were supplied and fitted by Nigel Brackley of Slough Radio Control who was put on attachment to **Doctor Who** for this season with the sole duties of maintaining and operating "the dog". John Leeson was also contracted to be available for the whole season. By the time THE RIBOS OPERATION went into production,

Leeson no longer had any need for voice modulation equipment to aid the speech pattern he adopted as the voice of K-9.

The ***DIRECTOR*** chosen for the story was George Spenton-

ing to give the Doctor someone who could stand up to him intellectually, if only for a change. Hence, Romana.

"Romana, as I recall, was almost entirely Graham Williams' concept, though we naturally discussed the character together. Also, at the auditions and screen tests, I was very enthusiastic over Mary Tamm.

"The only other companion I was involved with in any way was, of course, K-9. It had started out as a joke, but seemed to offer interesting possibilities in exploring robotics. Unfortunately, we found that by giving K-9 such all-embracing capabilities, we had given ourselves an enormous headache in terms of drama. While he was around, he was the answer to every problem. So we were constantly having to find reasons why he could not rescue the Doctor or whatever."

Anthony Read spent much of his first six months either trailing Robert Holmes or dealing with the emergency need to replace David Weir's collapsed six-part story at short notice. As one half of the pseudonymous David Agnew Read had the enormous task of assembling a workable 150 minute drama in days rather than weeks. It aired on time and was voted best story of the season by the fans. But Read is not so sure.

"THE INVASION OF TIME showed all the signs of having been cobbled together"

"THE INVASION OF TIME, I always thought, showed all the signs of having been cobbled together far too quickly, and some of the jokiness in the production was, I think, a symptom of the slight hysteria that ensued. Also, unfortunately, some of the effects I wanted proved impossible to achieve, though they seemed simple then (and in retrospect) to have been ridiculously simple, like being able to insert pictures not yet shot onto a viewing screen within a set after the scene was finished. Which all goes to show just how much electronic effects were still in their infancy in 1978, and just how primitive the resources at our disposal were.

"It has been an awfully long time since I wrote for Doctor Who, but if the series ever gets going again, it would be great to return to it, and to be able to combine all the technical advances now available with the basic techniques of good dramatic story telling. It is a great

shame that we are being deprived of one of the few opportunities that should exist for stretching the medium once more; making use of its possibilities in a way that only pop videos seem to do now. Certainly, shows like **Star Trek - the Next Generation** never really attempt it, do they?"

With so much work required on THE INVASION OF TIME, it was not until planning began in earnest for Season 16 that Read was properly able to stretch his own creative muscles.

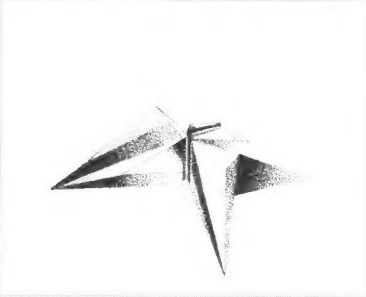
Williams and Read both lay claims to devising the linked-theme Key to Time format, and there are pointers suggesting that great minds were thinking alike in 1977/78. From the documented evidence available it would appear Williams' proposal to Graeme McDonald (to be reproduced in full in the **IN-VISION Key to Time Special**)was the starting point, but the majority of the burden for the narrative work fell to the script editor:

THE idea of having a running theme encompassing an entire season was mine. I thought it would add something a little different, and make a change by giving cohesion to a string of widely differing stories - a touch of the serial element to bind the season together.

"Graham and I worked out its execution between us, as I recall. We wanted a device that was suitably sci-fi, and which would fit the general ethos of **Doctor Who**. We thought the idea of six interlocking pieces of a key, scattered through Space and Time and capable of changing their form as a disguise, achieved that aim perfectly. By adding a time limit - the clock ticking away like a fuse, as it were - we hoped to introduce another piece of suspense which would carry through the season.

"I'm not sure at this distance just how far we had envisaged the end when we commissioned the first scripts. My recollection is that we had not wrapped everything up quite so neatly at that stage, but preferred to leave our options open, to see how things developed.

"Graham and I decided what each piece of the key would be and how it would fit into each individual story, once we had basic storylines agreed with the writers concerned. To this extent, it was a bolt-on addition to each story, which was probably its principle weakness. Nevertheless I always thought the concept worked, and gave an additional dimension to the season." □



Foster. Previously Graham Williams and Spenton-Foster had worked extensively on **Sutherland's Law**, hence their agreement that the ideal actor to play Garron was Iain Cuthbertson.

At that time, Cuthbertson was best known to science fiction fans for his performances in Nigel Kneale's 1972 television play **The Stone Tape** and for the 1977 serial **Children of the Stones** in which he played the black magician Hendrick. On the strength of this latter performance he would later be given the part of the necromancer Karswell in Clive Exton's 1979 adaption of M. R. James's **Casting the Runes**.

His most remembered role, however, was that of Charlie Endell - Adam Faith's Soho crimelord antagonist in the Willis Hall/Keith Waterhouse series **Budgie**, produced by Verity Lambert. The role was conceived originally as a hard Glaswegian villain, Cuthbertson found depths in the part that eventually evolved Charlie Endell into a fine balance between gangland savagery and comic foil pretentiousness.

Cuthbertson's character was so popular in the role that the character was even given his own six-part comedy series in 1979: **Charles Endell Esquire**, made by Verity Lambert's Euston Films. However the series was hit badly by the 1979 technicians' strike which blacked out all ITV broadcasting for over ten weeks, and only five of the six episodes that were made have been broadcast.

Resident in Scotland, Cuthbertson reportedly took some persuading to accept the role, settling only after a substantial fee had been agreed (higher than that normally paid to guest leads), some script changes were made (presumably changing Garron from an Australian), and permission was granted for Cuthbertson to play the part slightly "over the top".

Having agreed this for Cuthbertson, Spenton-Foster extended that freedom to the whole cast, and is on record as being delighted with the end result.

Similarly delighted with his part was

Paul Seed, who played the Graff. After the show had finished and aired, Seed wrote to Graham Williams asking to be recommended for a BBC Director's course. Graham Williams replied with an appropriate letter of introduction, and today Paul Seed is widely known in the television industry as a director.

Another casting modification Spenton-Foster made was a change of sex for the Seeker, who is male in the draft scripts.

The only real cause of discontent within the cast was the ***SHRIVENZALE***. In fact, the only member of the cast not very pleased with THE RIBOS OPERATION was stuntman Stuart Fell, who played the back half of the Shrivenzale (fellow stuntman Nick Wilkinson played the front half). The actual prop, a co-production between the Costume and Visual Effects departments, required both to operate it; one in front to guide the creature and whose arms filled its front paws, the other at the back whose hands worked the cables that opened and shut the eyes. The mouth was sprung such that it could only be opened if the neck was tilted up and backwards slightly - shifting its centre of gravity. This was the cause of Fell's problem. Air could only enter the heavy costume through the mouth. If the mouth was closed too long, Fell, at the rear, ran the risk of suffocation.

Only one Shrivenzale was built, the relic room version described by Binro as "a small one." It was intended that the one

seen in the catacombs should appear a lot bigger, but this plan became a casualty of industrial action.

CUTS to the planned production resulted from two strikes which hit THE RIBOS OPERATION. The first stoppage happened

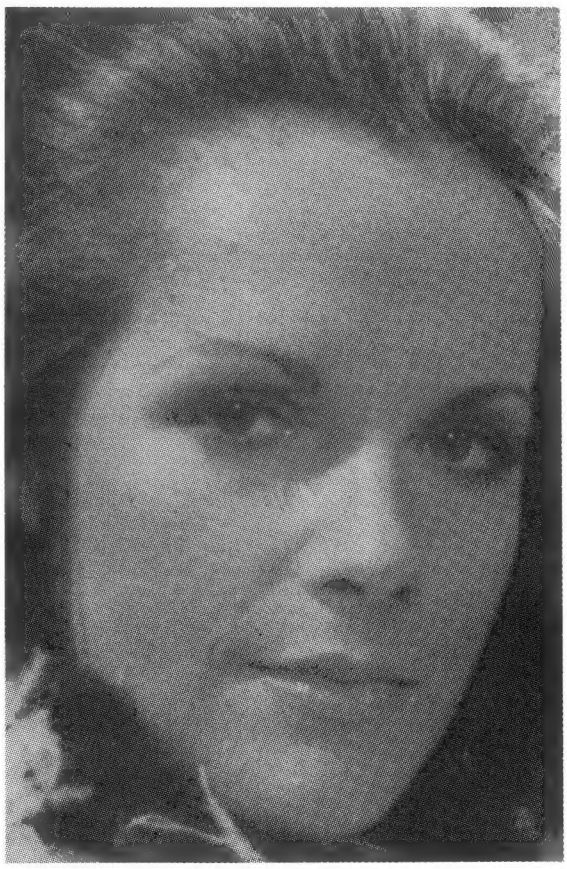
CASTING GROUCH

GRAHAM WILLIAMS explains to IN-VISION that casting a beautiful new companion is a dirty job, but someone's got to do it

WE had already examined several possibilities of replacements for Leela. But it seemed to me that the stereotypes had been pretty well explored already - all the companions do eventually fall, sooner or later, into stereotypes, you just cannot avoid it happening. Elisabeth Sladen's character was far and away the most original and inventive companion the Doctor has ever had, and we did make moot of her coming back [an idea later considered by producer John Nathan-Turner, see **IN-VISION** issue 31]. Unfortunately Lis Sladen was, by then, heavily into other things and didn't really want to resurrect the whole **Doctor Who** screaming girl bit.

So instead we decided to go with the one remaining stereotype that had yet to be done, which was the exact opposite of the savage huntress, namely the ice goddess. I have to say, though, it was an absolute bitch to cast.

We made the announcement in the trade press and, as I recall, we got over 3,000 photographs and CVs back from interested hopefuls. From this we culled about 500 possibles and then whittled it down to a list of around 120 young ladies we wanted to interview.



We did those interviews in gloomy old Shepherds Bush, and in absolutely appalling weather as I recall. I did not have a face in my mind that I wanted to cast, but I think closer to Grace Kelly rather than Ursula Andress was the image I was looking for. We were, after all, going through the whole Feminist Liberation business on television, and so as my step towards addressing that issue on **Doctor Who**, I thought to cast someone who could tackle the aggrievous Mr Baker on his own ground - at least in matters of background, education and awareness - whilst being still unworldly enough to take the side of the idealist.

Anthony Read and I had rationalised that there is nothing idealistic in the good Doctor's character whatsoever. Even if you go as far back as William Hartnell's persona, you will find him a most amoral (by definition) Time Lord. Like other Time Lords, all he really wants to do is observe and not get involved. But these wishes are constantly being tempered by a forced role of responsibility. And when you consider that he has got almost absolute authority over the

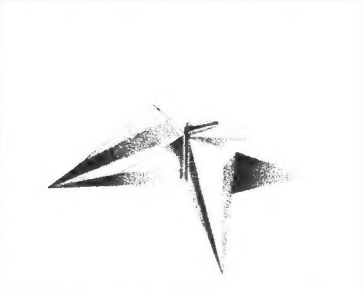
savage, primitive cultures that he comes up against, he does handle it rather well.

I therefore wanted Romana to be his idealistic conscience, having found it increasingly offensive that this renegade, egocentric megalomaniac should be wandering around having one helluva good time at everybody else's expense, without even a hint of responsibility to a higher authority. The Guardians, I thought, could be that higher authority, and his companion could at least compete with him, even if she could never come off best. Romana could carry off an argument with the Doctor on moral or philosophical grounds that Leela never could.

In retrospect now, I believe the interplay became a lot more successful when Lalla Ward took over the role. That lead actor/lead actress rapport came alive a lot more than ever it did with Mary Tamm, because Mary had too much respect for Tom and was emotionally and intellectually in awe of him. She couldn't give him a good fight the way that Lalla could. Lalla really was an intellectual match for Tom.

On the other hand, Mary was visually perfect as the Romana we wanted, although I am almost tempted to put it down as chance rather than by design that we got her. As producer I was quite looking forward to this week of auditioning these 120 absolutely beautiful women I had seen in the photographs, where all I had to do was talk to them and dangle them the prospect of this wonderful part in **Doctor Who**. Well, come Monday morning at 9:30 on this claggy, wet day in Shepherds Bush, and the progression of the most unattractive females you have ever seen in your life starts to stagger through the door, without the benefit of the make-up or the hair jobs or even the Vaseline on the lens to hide the seams. So I do give Mary Tamm the benefit that at least she did look the part. And indeed I cannot think of anyone else even now that I would have cast instead as Romana. □

"I was quite looking forward to this week of auditioning 120 absolutely beautiful women"



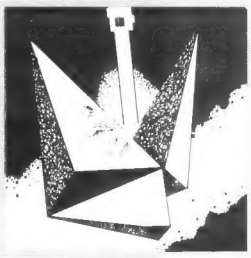
during block one recording and was a dispute over who should be responsible for lighting the "flambeau" torches, both those on the walls of the Shur sets and those carried by members of the cast. The fire safety officer claimed it was his duty, a view contested on the day by the scenery and props crew. Over an hour was lost while Graham Williams adjudicated in the matter.

More serious was the disruption to block two where the operation of a roller caption machine and a set of moveable coloured screens (brought in to provide a moving ChromaKey background for several scenes) was disputed by various floor technicians.

It was planned that this system would be used to inlay miniature sets and backdrops into live sets using ChromaKey.

By this technique, the apparent scale of the sets would be increased. More importantly, using split-screen, a giant Shrivenzale would be made to lumber out of an opening into the cavern fifty feet above the assembled Levithian Guards.

This dispute proved impossible to settle on the day and so, with great reluctance, use of the equipment was abandoned. Instead George Spenton-Foster relied on using high shots to give size to the concourse scenes, and dark draped curtains to hide the blue screens beyond some of the set archways. Shots of the "big" Shrivenzale were pruned to an absolute minimum.



The ***VISUAL EFFECTS*** department was given the important task of designing and building the Key to Time. Graham Williams gave effects designer Dave Havard a small, wooden toy puzzle cube. For safety (insurance), two complete cubes were built, each comprising segments made up of cut and fused sections of solid perspex. A hole ran through the centre of all three axes to accommodate the final piece, the core. The cube was not a

Romanadvo

cheat. The six segments, when assembled together correctly, did form an interlocked cube, and each story in the season featured a separate segment. Graham Williams kept both the completed cube and the segments in his office during the season, allowing out only those sections needed for recording to ensure that no story ever used the same traced segment twice. At the end of the season Williams took one cube home with him, donating the other to Lorne Martin at BBC Exhibitions. This second cube is now owned by a private collector after it was auctioned for charity at a record price in the 1980s.

The tracer/core was a separate prop with a light inside. The light was powered by a battery-pack hidden in the clothing of the person holding it (for example Romana in the Relic Room).

Other mechanical effects included the cannon fired by the shrieves (and the fuse to set it off), and the resulting collapse of the roof of the catacombs.

Many of the ***SETS*** for this story came from stock. The script suggested Shur should ressemble "Moscow in the 15th Century", so Ken Ledsham saved time and money re-using some of the scenery left over from the recently completed BBC/ Time-Life production of **Anna Karenina**.

Ledsham also enhanced and enlarged the apparent size of some sets by using foreground vignettes - glass paintings between the camera and the set. This technique was used for the establishing shot of the Graff Vynda-K's quarters, so that it appeared to be seen through an archway, and the Guardian's domain.

The cupboard in the Relic Room where the Captain stores the Graff's gold was interesting for two reasons. First, it had no back, so certain sequences like the Captain putting the gold in the cupboard could be shot through the back of the cupboard. Second, the key that Garron steals did not

ratrelundar

(All right - call me Fred)

THE announcement of **Doctor Who**'s new girl on January 17th 1978 ended weeks of press speculation. She would be Dewsbury-born actress Mary Tamm, variously listed as 27 or 28 years old by nearly all Fleet Street's newspapers the following day.

Her official launch was a glittering champagne reception in a top London hotel, an event paid for by the BBC. Perhaps as a reward, the majority of the dailies, including heavyweights like the *Daily Telegraph*, gave at least a quarter page to photographs of Mary Tamm lifting a champagne bottle to celebrate her success at winning a part auditioned for (reportedly) by over 500 hopeful candidates.

True to form the tabloids, including the *Daily Mirror* and *The Sun* went in for slightly racier features, printing agency stills of Mary Tamm in very short outfits, and showing lots of of legs and cleavage.

Although claims such as a reported salary of £15,000 per year were wildly exaggerated (£150 per recorded episode was the going rate), most copywriters accurately listed her film and TV backgrounds.

The *Daily Mirror* recalled her six-week stint as Stan Ogden's daughter-in-law five years earlier in **Coronation Street**, while the *Daily Telegraph* concentrated on more recent appearances in **Girls of Slender Means** and the feature films *The Likely Lads* and *The Odessa File*.

For Graham Williams the comprehensive coverage to this announcement of a new **Doctor Who** girl marked the end

of a long quest. Right up until final recordings for THE INVASION OF TIME he had wanted to keep Leela in the series. Louise Jameson's ultimate refusal left a gap that had to be filled by a personality as appealing as her or Elisabeth Sladen.

Williams was aware that continuing media attention for comings and goings in **Doctor Who** was not just press hype. There was an enormous public interest in the series, particularly after Leela's appearance had attracted even the glamour and gossip column journalists.

Mary Tamm had beaten 500 those other contenders after the 'vacancy' had been announced to all the artists' agencies in December 1977. George Spenton-Foster's contract as Director of THE RIBOS OPERATION was specially extended so that he could be additionally engaged in January to handle the auditions and screen tests.

After reading for the part in the first week of January, Mary Tamm became one of six actresses invited back a fortnight later for a screen test opposite Tom Baker. The image Graham Williams, Anthony Read and Spenton-Foster had in mind for Romana was a haughty but highly intelligent "ice maiden". Williams in particular envisaged an elegant figure, "drawn from the Gallifreyan aristocracy", who would be the Doctor's intellectual equal. After a planned frosty start, the warmth in their relationship would develop as Romana realised that her theoretical and educational advantage was no match for the

really fit in the cupboard's lock. When Unstoffe unlocks the cupboard, his hand steadying the key conceals the fact that the key is not actually in the lock.

Some of the ***COSTUMES*** from the **Anna Karenina** production were also re-used, albeit in cannibalised form, but most (for example, the Shrieves) were supplied by Berman and Nathans.

Most of the costumes for the principle cast were newly designed by June Hudson (and made by Roger Oldhamstead). That said, the Graff's costume was mainly stock. June Hudson added the decoration to his armour and suppied the hat. Ironically, some of the new costumes were themselves reused in later productions (for example, MEGLOS).

Romana's cloak was not specially made either. But this was because it would have cost so much. Instead June Hudson borrowed it from a friend.

The producer and director had specifed that they wanted the Guardian to be relaxed and friendly - and with no big collars. Hudson decided from this brief to dress Cyril Luckham in a light plantation suit.

Speaking at the Museum of the Moving Image/British Film Institute's *The Worlds of Dopctor Who* weekend in July 1991, June Hudson described THE RIBOS OPERATION as "a rather splendid Russian affair." She also said that the Seeker's horned head-dress was "heavily borrowed from Hearne the Hunter."

The ***MAKE-UP*** was for the most part straightforward. The exceptions were the Seeker, with her tear-dropped cheeks, and Tom Baker's lip (explained below).

Even so, make-up designer Christine Walmsley-Cotham had three assistants.

Among their jobs were to provide Sholakh with his facial scar, and to smear fake blood on Garron's wrist after he has smashed his communicator.

RECORDING was done in two blocks, both based in studio TC4, with one extra day booked in TC3 on May 3rd for the addition of electronic effects. The first block spanned April 9th - 11th and mainly comprised all the Shur gateway scenes, the scenes in the Graff's chamber, Binro's hovel, the relic room and roof sets and some corridor scenes. Block two, over April 23rd-25th, recorded all the underground scenes, more corridor work and the scenes in the the Hall of the Dead, for which Spenton-Foster used cameras with gauze filters fitted to give the set a soft-focus look, as though illuminated by candlelight.

Lighting was also the primary effect used for the Guardian's possession of the TARDIS. The brilliant light was combined with organ music (played by Leslie Pearson) and the sound of thunder.

Sound effects of a battle were also added for the Graff's final scene as he goes completely mad and thinks he is marching into battle with Sholakh and his troops once more.

On the last day, Tuesday 25th, all the TARDIS and Guardian's domain scenes were scheduled for recording. However, the previous evening, Tom Baker got a little too close to a terrier dog he was teasing with a sausage in a Covent Garden pub.

The dog snapped at him, taking a lump out of Baker's top lip. This is why, at the next morning's press call for Romana on the TARDIS set, Tom Baker is wearing a large strip of sticking plaster to cover his wound.

For the sake of story continuity Tom Baker had to do that day's recorded scenes without this sticking plaster, but with

Doctor's vast background of knowledge and experience "in the field".

Speaking to interviewers some time later, Mary Tamm confessed at being somewhat disappointed by her first script. Having been promised the intellectual edge when she signed her year-long contract, she felt let down that the very first episode should end with Romana screaming for the Doctor's help.

PRIVATELY too, Mary Tamm admitted no great personal love for the **Doctor Who** series. She had gone for the part purely because her agent had suggested it as a good career move that would give her a higher public profile.

That evaluation proved highly astute. The Saturday after her press launch, Mary Tamm attended another reception, her own as part of her wedding to insurance underwriter Marcus Ringrose at Christ Church in Kensington. The *Sunday Express* was there, covering that occasion for its gossip column, reporting with approval that it had been a white wedding. A few weeks later the newlyweds featured on the front cover and centre pages of *Weekend* magazine as Mary Tamm revealed how astrology had predicted the identity of her future husband.

The press was also in attendance during the recording of the first story. Unusually there were two photocalls for this story. The first, on April 10th - 11th were purely in-house for the BBC and *Radio Times*, during which publicity stills were shot of the Doctor and Romana outside the TARDIS on Shur and atop the roof of the jewel room tower. On the final day of the second block, the press was invited on set to photograph Mary Tamm wearing her white gown in the TARDIS control room set. The stills taken that morning are noticeable for featuring Tom Baker with surgical tape on his top lip. He had been bitten by a dog in a pub the previous evening.

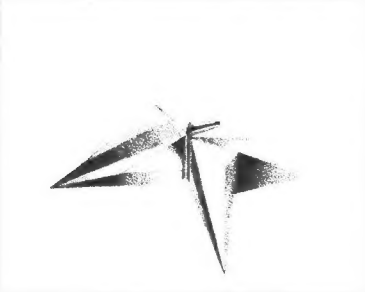
Although no TV magazine features, along the lines of **Nationwide**'s interview with Leela/Louise Jameson, were ever scheduled in advance of THE RIBOS OPERA-

TION's broadcast, press interest in Mary Tamm continued throughout 1978. By far her most persistent follower was the *Daily Express* which, in August, went with her and Jenny Runacre to Athens where the two actresses tried to recoup £4,500 they were each owed for a film never premiered in the U.K. called *The Doubt*, shot in 1975. Mary Tamm and Jenny Runacre had been promised a fee of £5,000 apiece but had, to date, only received £500 of that sum.

Radio Times allotted over two pages to a colour feature on the new season and the new companion in its September 2nd issue. Titled "Who's Girls", writer Liz Hodgkinson picked up on an idea first used by the *Daily Mirror* in April, comparing the new "intellectual equal" Romana with past "screamer" companions and assistants stretching right back to Carole Ann Ford's Susan.

Illustrated with photographs from its own archives, it was the first *Radio Times* feature since the 1973 tenth anniversary coverage to look at the series retrospectively, and reflected the forthcoming 15th anniversary of the series.

As an exercise in launching a new **Doctor Who** companion, the build-up for Romana's debut had had been carefully staged to keep public interest alive even during the six months the show was off the air. Perhaps as a result audiences were willing and eager to tune in to episode one of THE RIBOS OPERATION to see who was following after the Croydon journalist and the savage huntress. In Romana/Mary Tamm Graham Williams had his ideal foil for the Doctor/Tom Baker's eccentricities. The only question left: how long would this marriage last? □



very carefully - and painfully - applied make-up to hide the injury as much as possible.

There were ***ELECTRONIC EFFECTS*** in the production, despite the stoppages. The Guardian's domain should have featured a moving ChromaKey background as well as a glass-paining of trees and shrubs for long shots. But, due to the threat of strike action, the crew had to settle for a plain, softly-lit backdrop.

The effect of the Guardian appearing (and later disaapearing) in his chair, sipping a drink, was achieved by a simple roll-back and mix technique - the same as used for the TARDIS materialisation.

A slow fade was used to show first the Guardian and the rotating Key together, then just the Key (without the core). Then the scene faded back to the Guardian.

The roll-back and mix technique was also used for the transmutation of the jethryk into the first segment of the key, with an effects glow added to the segment.

The Levithian weapons fired a simple beam added electronically.

MUSIC for the story (and for the whole season) was composed and conducted by stalwart Dudley Simpson using a nine piece orchestra. For RIBOS OPERATION, the orchestra included organist Leslie Pearson, whose work on THE DEADLY ASSASSIN had impressed Graham Williams.

Spenton-Foster also used some stock recordings of Gregorian chanting (*Propria Missarum* and *Antiphonae Mariae*) to enhance the atmosphere of Ribos. This also included using a grams recording of the bells in St.Peters Square, Venice for episode one.

Audience

ITV (LONDON region) **SATURDAY 9th SEPTEMBER 1978**

SPORT	NEWS	HAPPY DAYS	MR. & MRS	THE LIFE & TIMES OF GRIZZLY ADAMS (U.S)	THE MASTER-SPY quiz	HOW THE WEST WAS WON (U.S mini-series)					NEWS	SATURDAY DRAMA "Losing Her"		SATUR-DAY NIGHT PEOPLE
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00		

BBC 1

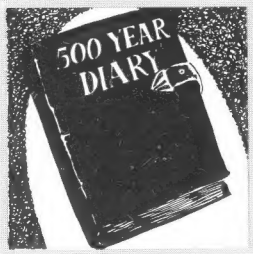
SPORT	NEWS	NOEL EDMOND'S LUCKY NUMBERS	DR. WHO Ribos (2)	film MASTER OF THE WORLD			SEASIDE SPECIAL variety	STARSKY & HUTCH	NEWS	MATCH OF THE DAY			PARKINSON	
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00		

BBC 2

HORIZON	SOMETHING IN THE WIND	NET-WORK	NEWS	LIVE FROM THE PROMS					JACK HIGH new	film;Truffaut's LES QUATRE CENTS COUPS				

The ending of part three of THE RIBOS OPERATION was re-edited for its ***TRANSMISSION***, as the start of part four to include the Doctor blowing his ultra-sonic whistle to attract a shrivenzale.

With its small cast and limited overheads, THE RIBOS OPERATION came in on time and well within budget. It opened the sixteenth season of **Doctor Who** on September 2nd 1978 and was generally well received by the public. As with the previous season's opening story it drew its strength from a good script, good characterisation and strong performances, and paved the way for the effects-based and then Earth-based stories that were to follow.



There are many ***CONTINUITY*** references, especially in the early TARDIS scenes between the Doctor and Romana. The Doctor's age is debated as being either 759 or (as the Doctor maintains) 756. Romana is (she says) nearly 140.

Romana herself graduated from the Academy with a triple first. The Doctor, we learn, "scraped through with 51% at the second attempt." It is also implied that Romana has not finished her studies - presumably she is aiming to go on for a higher qualification since she threatens to use the Doctor as a case study in her thesis.

The new Time Lord president is not named as such, but the Doctor quips that he "should have thrown him to the Sontarans when I had the chance," which implies it is Borusa.

When the coordinates of the segment move from Cerennis Minima to Ribos, the central column of the console is not moving - suggesting that the TARDIS is not in flight. Thus it is possible that the segment

NOT for the first time in its history the BBC's internal audience research unit found itself at odds with the 'independent' British Audience Research bureau (BARB) over figures.

The totals for THE RIBOS OPERATION as compiled by BARB (from which **IN-VISION** normally derives statistics for this article) give figures of 8.3 million (episode 1), 8.1 million (episode 2), 7.9 million (episode 3) and 8.2 million (episode 4).

The BBC, in a report specially

commissioned for Graham Williams, put the figures much higher, tabulating 15.9 million, 15.6 million, 15.2 million and 15.7 million respectively. This they compare with 1.9 million, 0.4 million, 1.2 million and 0.2 million for the relative BBC 2 totals (explaining that 1.9 million was abnormally high due to the county cricket cup final played that Saturday), and average ITV figures across all the regions of 6.8 million, 15.4 million, 11.2 million and 10.7 million.

It is notable that while they differ on the figures, both research teams agree the relative popularity of the **Doctor Who** episodes to each other - episode 3 is the low-point and episode 1 the highest, claiming 64% of the viewing public for Saturday 2nd September 1978.

ITV had virtually nothing with which to oppose **Doctor Who** and the cricket that first weekend. Almost across the entire network their offering was **The Masterspy**, a quiz show hosted by William (*Schh, you know who...*) Franklin, followed by athletics.

They did, however, do better the following three weekends, getting nearer to their then average 40-43% of the viewing population when up against **Doctor Who**. Partly this was due to several stations ditching **The Masterspy** in favour of imported film series like The Life **and Times of Grizzly Adams** (LWT/Southern/ATV) and **The Bionic Woman** (Granada/Yorkshire).

Expanding on their own findings, the BBC reported that **Doctor Who** was still primarily a programme watched by adults (16-year olds and above), although 39% of that adult audience watched with under-15s in tow.

The general assessment was that THE RIBOS OPERATION had been a good 'traditional' **Doctor Who** story to start the new season, with a lot of praise going to the performances of Tom Baker and Iain Cuthbertson. But, the report concluded, what most of those sampled felt was needed was, "...a really good monster like the Daleks to get the show back on the rails".

What was lacking from the report was any in-depth information as to how well or how badly the new companion had been received. This was strange considering that the pre-season publicity for the series had been designed to focus almost exclusively on Romana. Although Tom Baker featured in the *Radio Times* article by Liz Hodgkinson during launch week, the focus of attention was on Romana and past girl assistants. Even on the listings page which previewed part one, a joint photograph of the Doctor and Romana by-lined the new assistant, previewed part one. A single column-wide picture of Romana appeared beside the part two details.

To some extent the saturation coverage of Mary Tamm had been balanced by more general coverage of **Doctor Who** during the summer. On consecutive Thursday evenings, right up until the week before the start of THE RIBOS OPERATION, reruns of THE INVISIBLE ENEMY and THE SUN MAKERS on BBC 1 had kept the show in the public eye, attracting average ratings of around 5.5 million. Even the Appreciation Society had got in on the act. Press coverage of their convention, at Imperial College London over August 12th/13th, put Tom Baker and **Doctor Who** on the front pages of *The Sun* and the *Daily Mirror* the following Monday morning. And for once that summer, there was no mention of Romana. □

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Context

CAST

DOCTOR WHO ..... Tom Baker
ROMANA ..... Mary Tamm
THE GUARDIAN
Cyril Luckham (1)
GARRON ..... Iain Cuthbertson
UNSTOFFE ..... Nigel Plaskitt
GRAFF VYNDA-K .. Paul Seed
SHOLAKH ..... Robert Keegan

CAPTAIN ..... Prentis Hancock
SHRIEVES ..... Oliver Maguire
John Hamill (1-2)
VOICE OF K-9 ..... John Leeson
BINRO
Timothy Bateson (3-4)
THE SEEKER
Ann Tirard (3-4)

SMALL & NON-SPEAKING

SHRIVENZALE
Nick Wilkinson
Stuart Fell
WALK-ON 2 (SHRIEVES)
Barry Sommerford (1)
Roy Brent (2)
WALK-ON 1 (SHRIEVES)
David Young
Uri Gudneff (may be Yuri Gridneff)
Roy Brent (1,3-4)
Barry Sommerford (2,3-4)
WALK-ON 2 (LEVITHIAN GUARDS)
Stephen Ismay
Harry Fielder
Derek Chafer
Tony Snell
Pat Gorman

CREW

SCRIPT EDITOR
Anthony Read
PRODUCTION UNIT MANAGER
John Nathan-Turner
DESIGNER ..... Ken Ledsham
COSTUME DESIGNER
June Hudson
MAKE-UP ARTIST
Christine Walmsley-Cotham
MAKE-UP ASSISTANTS
Juliette Mayer
Suzanne Jansen
Denise Baron
VISUAL EFFECTS DESIGNER ..... Dave Havard
PRODUCTION ASSISTANT
Jane Shirley
DIRECTOR'S ASSISTANT Wendy Plowright
ASSISTANT FLOOR MANAGER ..... Richard Cox
FLOOR ASSISTANT
Peter Leslie
STUDIO LIGHTING
Jimmy Purdie
TECHNICAL MANAGER
Peter Granger
STUDIO SOUND
Richard Chubb
GRAMS OPERATOR
Martin Ridout
VISION MIXERS
Fred Law (1st studio session) Sue Thorne (2nd studio session)
ELECTRONIC EFFECTS
Dave Chapman
VIDEOTAPE EDITOR
John Turner
SPECIAL SOUND .. Dick Mills
INCIDENTAL MUSIC
Dudley Simpson

WRITER
Robert Holmes (prologue Guardian scene by Anthony Read)
DIRECTOR
George Spenton-Foster
PRODUCER
Graham Williams

TRANSMISSION

Part One: 2 September 1978, 17.44.23 (25' 02")
Part Two: 9 September 1978, 18.21.10 (24' 46")
Part Three: 16 September 1978, 17.31.35 (24' 42")
Part Four: 23 September 1978, 18.21.07 (24' 50")

FILM

Parts One - four: Stock opening titles (35mm) 30"
Stock closing titles (35mm) 50"

RECORDING

9 - 11 April 1978 (studio TC4)
23 - 25 April 1978 (studio TC4)
3 May 1978 (Gallery only, primarily for part one Guardian sequences - studio TC3)

SPOOL RECORDING & SYPHER DUBBING

Part One: 6th May 1978
Part Two: 7th May 1978
Part Three: 10th May 1978
Part Four: 11th May 1978

PROJECT NUMBERS

Part One: 02348/2301
Part Two: 02348/2302
Part Three: 02348/2303
Part Four: 02348/2304

RECORDING NUMBERS

Part One: Spool 415623
VTC/6HT/B24541/ED

Part Two: Spool 415625
VTC/6HT/B24542/ED
Part Three: Spool 415627
VTC/6HT/B24543/ED
Part Four: Spool 33765
VTC/6HT/B24544/ED

MUSIC

Part One: Opening music (Ron Grainer) 30"
Closing music (Ron Grainer) 53"
TARDIS materialising (Brian Hodgson) 10"
Incidental (Dudley Simpson) 3' 53"
Part Two: Opening music (Ron Grainer) 30"
Closing music (Ron Grainer) 53"
Incidental (Dudley Simpson) timings unavailable
Part Three: Opening music (Ron Grainer) 30"
Closing music (Ron Grainer) 53"
Incidental (Dudley Simpson) timings unavailable
Part Four: Opening music (Ron Grainer) 30"
Closing music (Ron Grainer) 53"
TARDIS dematerialising (Brian Hodgson) timing unavailable
Incidental (Dudley Simpson) timings unavailable
(Also used: *Propria Missarum* and *Antiphonae Mariae*)

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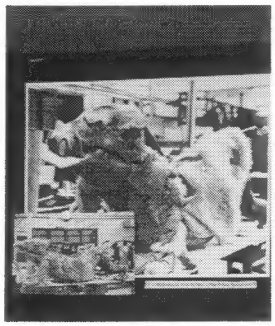
MARTER, Ian *Doctor Who and the Ribos Operation* (Target, 1979)



TULLOCH, John & ALVARADO, Manuel. *Doctor Who: The Unfolding Text* (MacMillian, 1983)

FILMS

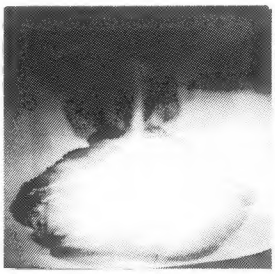
The Doubt (1975 - unreleased in UK)
The Likely Lads (directed by Michael Tuchner, 1976)
The Odessa File (directed by Ronald Neame, 1974)

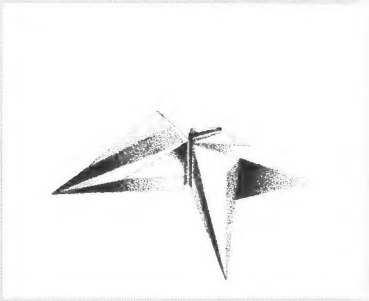
TELEVISION

Anna Karenina (BBC/Time-Life/Polytel, 1978)
The Bionic Woman (ABC/MCA/Harve Bennett, 1976-1978)
Budgie (ITV)
Casting the Runes (Yorkshire, 1979)
Charles Endell Esquire (Euston Films, 1979)
Children of the Stones (HTV, 1977)
Coronation Street (Granada, 1960-)
Doctor Who (BBC, 1963 -)
The Donati Conspiracy (BBC, 1973)
The Girls of Slender Means
Laverne and Shirley (ABC/Paramount/Miller-Miklis, 1976-????)
The Life and Times of Grizzly Adams (NBC/Sunn Classic, 1976-1977)
The Masterspy (1978)
Paul Temple (BBC, 1970)
Public Eye (ABC/Thames, 1965-1975)
Return of the Saint (ITC/Bamore, 1978-1979)
Star Trek - The Next Generation (Paramount, 1987 -)
The Stone Tape (BBC, 1972)
Sutherland's Law (BBC)
The Troubleshooters
Warship (BBC, 1973-1977)

DOCTOR WHO

The Deadly Assassin (4P)
The Invasion of Time (4Z)
The Invisible Enemy (4T)
Meglos (5Q)
The Pirate Planet (5B)
The Ribos Operation (5A)
The Seeds of Doom (4L)
The Sun Makers (4W)
The Trial of a Time Lord (7A, 7B, 7C)
Underworld (4Y)





can move. Perhaps the Guardian takes the TARDIS out of vortex into real space/time when he intercepts it. That said, however, the Doctor does warn Romana that the coordinates might change while they aretravelling in the vortex.

When they arrive on Ribos, the Doctor does not feel the cold - just as it does not affect him in THE SEEDS OF DOOM. Romana, however, does feel the cold and the Doctor lends her a cloak.

K-9's stun mark seven apparently renders a victim unconscious for "hours". As a final touch the production team decided to give the Doctor a dog whistle with which to summon the Mark II K-9, the sound apparently to be audible to K-9 even over great distances. The Doctor also uses the whistle to arouse a Shrivenzale in the catacombs at the start of part four.

Other ***TRIVIA*** of interest include the fact that because episode one over-ran, establishing stock shots of the TARDIS in space were not used.

When the story opens, the Doctor and K-9 are looking forward to a "nice long holiday" on Harlequin 3.

The early scenes also include one of the most effective threats in the programme. When the Doctor asks what will happen to him if he does not agree to find the Key to Time, the Guardian relies: "Nothing." "Do you mean nothing will happen to me?" asks the Doctor, to which the Guardian replies: "Nothing at all. Ever."

Ribos is three light centuries from the Megellanic Cloud. Its seasons of Ice Time and Sun Time are thirty-two years in length - Levithian years, that is. We are also told that Ribos is in the constellation of Skytha.

Garron tells Unstoffe that there is eighteen years' loot in his ship.

Pat Gorman, as Levithian Guard Krole, had his fee increased to a princely £100 for saying the one line: "Right, Sir" in response to an order from Sholakh. □